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Teaching EFL through English Literature: Introducing  
American Literature: Adventures of Huckleberry Finn

Autor/es

RAMÓN LASSO DE LA VEGA HUERGA

Director/es

ANDRÉS CANGA ALONSO

Facultad

Escuela de Máster y Doctorado de la Universidad de La Rioja

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**Trabajo de Fin de Máster**

**Teaching EFL through English  
Literature:  
Introducing American Literature:  
*Adventures of Huckleberry Finn***

**Autor**

*Ramón Lasso de la Vega Huerga*

**Tutor:** Andrés Canga Alonso

**Máster Universitario en Profesorado de Educación  
Secundaria Obligatoria y Bachillerato, Formación  
Profesional y Enseñanzas de Idiomas. Inglés (M04A)**

**Escuela de Máster y Doctorado**



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## ABSTRACT

Being able to communicate in English in this globalized world has become a basic ability in linguistic terms. With most of the young population involved in learning this lingua franca, knowing how to teach this language in an effective way has become the goal of any teacher. To distinguish which methods best fit your students' needs amongst so abundant literature is a hard task with all of them claiming advantages. However, it seems that studies, such as the *Natural Approach*, agree in the convenience of exposing students to the language, primary through reading. Others, such as the *Comprehensible Output Hypothesis* and the *Communicative Approach* recommend to prompt students to produce language with communicative purposes to improve their language skills. In order to help to develop new ways of teaching English as a foreign language (TEFL) this dissertation will develop an innovative proposal to teach English through the use of literature while trying to comprise all the benefits found in those studies. Concretely, this proposal will make use of American literature as the means through which students will be exposed to the English language, endowing them at the same time with a literary, cultural and historical competence. The application of this proposal is expected to show a significant improvement in the language skills of the students.

**Keywords:** Natural Approach; Comprehensible Output; Communicative Approach; Teaching Proficiency through Reading and Storytelling (TPRS); Teaching English as a Foreign language (TEFL).

## RESUMEN

Ser capaz de comunicarse en inglés en este mundo globalizado se ha convertido en una habilidad básica en términos lingüísticos. Con la mayoría de la población joven involucrada en el aprendizaje de esta lengua franca, saber cómo enseñar este idioma de una manera efectiva se ha convertido en el objetivo de cualquier profesor. Distinguir qué métodos se ajustan mejor a las necesidades de los estudiantes entre tan abundante literatura es una tarea difícil con todos ellos reclamando sus ventajas. Sin embargo, parece que algunos estudios, como el Método Natural, coinciden en la conveniencia de exponer a los estudiantes al lenguaje, principalmente a través de la lectura. Otros, como la Hipótesis del

Output Comprensible y el Método Comunicativo, recomiendan incitar a los estudiantes a producir el lenguaje con fines comunicativos para mejorar sus habilidades lingüísticas. Con el fin de ayudar a desarrollar nuevas formas de enseñanza del inglés como lengua extranjera (TEFL), este trabajo desarrollará una propuesta innovadora para enseñar inglés mediante el uso de la literatura, tratando de abarcar, al mismo tiempo, todos los beneficios que se encuentran en esos estudios. Concretamente, esta propuesta hará uso de la literatura norteamericana como medio para exponer a los alumnos al idioma inglés, dotándoles al mismo tiempo de una competencia literaria, cultural e histórica. Se espera que la aplicación de esta propuesta muestre una mejora significativa en los conocimientos lingüísticos de los estudiantes.

**Palabras clave:** Método Natural; Hipótesis del Output Comprensible; Método comunicativo; Enseñanza del dominio del lenguaje a través de la lectura y la narración (TPRS); Enseñanza del inglés como lengua extranjera (TEFL).

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## 1. INTRODUCTION

In this globalized world, having a trade language has become fundamental. Due to the irruption of new technologies, English has long become the lingua franca of the XXI century because of being instrumental in the implementation of these technological advances. In the times that we are living, together with functionally illiterates, the new illiterate people will be those who cannot communicate in this language. Learning English has become, then, a priority for the youth. Our job as teachers is to find the way to guide and help them be successful in the process of learning English. With so many methods and approaches in the teaching of a foreign language provided by the linguistic community, fieldwork has become the only way through which teachers can distinguish which pedagogical models best fit their students. This innovative proposal arises from the urge to supply students with the most suitable methods for learning English as a foreign language, and its intention is to provide the students with the necessary knowledge to develop themselves personally and professionally.

The selection of American literature as the means by which English will be taught has not been haphazardly chosen, rather it has been matured thoroughly. In fact, trying to master a language without understanding its culture seems to be an unrealistic task to carry out. Introducing students to American literature provides them not only with a variety of grammatical structures and sets of words in the target language, but also with an invaluable asset in the form of knowledge of the literature, culture and history of the American society.

This work will be divided into two parts. In the first part, a theoretical framework will be built from those concepts that will serve as the basis of the proposal. Firstly, the proposal will draw upon Krashen's *Monitor Model* and the *Natural Approach*. Secondly, some Swain's claims on the *Comprehensible Output Hypothesis* will be commented on. Then, an explanation will be given of the principles of the *Communicative Approach*. Lastly, a revision of the existing literature will be offered by looking at TPRS as the foundation from which to develop the proposal.

In the second part of this work, the proposal of educational intervention will be introduced for which a faithful version of the classic of American literature



*Adventures of Huckleberry Finn* (Twain, 2018) has been chosen as the core of the project. This will enable the students to drink directly from the original words written 135 years ago. Next, an evaluative interpretation will be provided that assesses the benefits and shortcomings of the proposal in consideration of its viability. Finally, the main conclusions drawn from the discussion of the project will be summarised on the basis of the literature explored.

## 2. OBJECTIVES

This innovative educational proposal arises with a foremost purpose in mind: to help students to acquire the English language. It is also a major objective of the present project to advance our understanding of pedagogical methods that consider literature in the teaching of English, and more specifically, lexical knowledge. In order to do so, an attempt will be made to comprise the benefits of such teaching models drawing on a variety of sources. In other words, the methodological purpose of this innovative project is to try to comprise all together the benefits found in Krashen's *Comprehensible Hypothesis*, Swain's *Comprehensible Output Hypothesis*, and the *Communicative Approach*. Hence, one of the goals of this proposal is to provide students with a scenario of exposure to a substantial degree of quality input.

This objective leads us to the next challenge which is to success in keeping stuck to the contents specified by the syllabus, in spite of the fact that the 25% of the course load will be devoted to the development of the project. By the same token, the use of literary works will equip students with a broader understanding of history and culture by means of the social conceptualisations reflected in the literary production. This will hopefully achieve the increasingly arduous task of keeping students motivated and focused on the subject at hand.



### 3. THEORETICAL FRAMEWORK

In the field of Second Language Acquisition (SLA), there are numerous theories that try to offer an explanation about the way learners acquire a language other than their L1. Innatist, cognitivist or social-constructivist theories are just some of the main schools that provide a bunch of hypotheses of the processes involved in SLA (Liu, 2015, p.140, Sung & Shu, 2014, p. 381). Sometimes, renowned applied linguists may disagree from each other's theories while other times they agree with them or even develop those theories to a high stage. Meanwhile, numerous teachers all over the world put into practice those theoretical approaches providing, at the same time, the researchers with valuable data from which they will follow doing research. The job of a teacher, then, is to find out which methods are the most suitable for their students, as will be discussed in the following sections.

#### 3.1. The Monitor Model

According to Baker and Prys Jones (1998), one of the most renowned and recognised and also criticised (Khalifa, 2017, pp. 66-67; Liu, 2015; Moreen & Soneni, 2015) applied linguists is Stephen Krashen who, in 1977, proposed five intrinsically interconnected theories englobed into the so-called *Monitor Model* (p. 649). Those theories are the *Acquisition-Learning Hypothesis*, the *Natural Order Hypothesis*, the *Monitor Hypothesis*, the *Comprehension Hypothesis*, and the *Affective Filter Hypothesis* (Krashen, 2013, p. 1-5). Note that according to Baker and Prys Jones (1998), Stephen Krashen, first, referred to the *Comprehensible Hypothesis* as the *Input Hypothesis* (p. 649). Hummel (2014) also refers to Krashen's *Comprehensible Hypothesis* as the *Comprehensible Input Hypothesis* (p.73).

Krashen, in his *Acquisition-Learning Hypothesis*, points out the difference between *learning* and *acquisition* processes in SLA. While *acquisition* takes place unconsciously, *learning* is a process of which learners are well aware. i.e., *acquisition* "occurs subconsciously. While it is happening, we are not aware that it is happening. We think we are having a conversation, reading a book, watching a movie [...] but at the same time, we might be acquiring language" (Krashen, 2013, p. 1). Moreover, we are not even aware of the grammatical rules of the

acquired language. "Instead, we have a 'feel' for correctness. Grammatical sentences 'sound' right, or 'feel' right, and errors feel wrong, even if we do not consciously know what rule was violated" (Krashen, 1982, p. 10). Language learning, on the other hand, involves awareness of the grammar and rules that govern a language. In Baker and Prys Jones words, "language learning has traditionally involved [explicit teaching of] grammar, vocabulary learning and the teaching of other formal linguistic properties" (1998, p. 649).

According to Krashen (1982), the *Monitor Hypothesis* defends the idea that *acquisition* is "responsible for our fluency" (p. 15) whereas *learning* acts as a device which monitors and edits our utterances "before we speak or write, or after [doing it] (self-correction)" (p. 15). This author emphasises the limited scope of the learning process as learners, for using it, must meet three prerequisites: they must have time to think to check the utterance with their knowledge; know the rules of the language; and, lastly, "be focussed on form, or thinking about correctness" (p. 16). Even then, as "normal conversation does not allow enough time to think about and use rules. The over-use of rules in conversation can lead to trouble, i.e. a hesitant style of talking and inattention to what the conversational partner is saying" (p.16). As Krashen suggests that acquisition devices are available for adult learners (2013, p. 1), it seems reasonable to think that the best way to be competent in a second language is by acquiring it rather than learning it.

Likewise, the Natural Order Hypothesis establishes that "the acquisition of grammatical structures proceeds in a predictable order. Acquirers of a given language tend to acquire certain grammatical structures early, and others later" (Krashen, 1982, p. 12). For instance, we can see that the *-ing* progressive marker and the *-s* plural marker are usually acquired before the *-s* 3<sup>rd</sup> person marker or the *-s* possessive marker (Krashen, 2013, p. 2; Krashen, 1982, pp. 12-13). Although there are different patterns whether we look at L1 or L2 acquisition in both cases some grammatical features are acquired before others. On account of this fact, Krashen states that "[w]e cannot alter the order in which students acquire language by providing explanations, drills, and exercises. A teacher can drill the third person singular for weeks, but it will not be acquired until the acquirer is ready for it" (2013, p. 2). Therefore, looking at the data, we may keep standing up for the idea of focusing on acquiring a language rather than learning it.

By the same token, the *Comprehension Hypothesis* accounts for the idea that we acquire language only through understanding what we hear and read. To be more accurate, “we acquire language when we understand messages that contains aspects of language (vocabulary, grammar) we have not yet acquired, but that we are ‘ready’ to acquire” (Krashen, 2013, p. 3). i.e., we acquire language by being exposed to what Krashen refers to as *Comprehensible Input*. This *Comprehensible Input* ( $i+1$  input) must contain both rules or structures of the language that we have already acquired (represented by  $i$ ), and rules or structures that are one step ahead and that we are ready to acquire (represented by  $i+1$ ) (Krashen, 2013, p. 3).

Lastly, Krashen’s *Affective Filter Hypothesis*, which was adopted from Dulay & Burt’s (1977) studies (Baker & Prys Jones, 1998, pp. 649-650; Krashen, 1981, pp. 21-22; Krashen, 1982, p. 31), states that there are factors that “prevent input from reaching what Chomsky has called ‘the Language Acquisition Device’ [(LAD)], the part of the brain responsible for language acquisition” (2013, p. 4). This Affective Filter

comprises affective factors such as attitudes to language, motivation, self-confidence and anxiety. Thus [,] learners with favorable attitudes and self-confidence may have ‘a low filter’ with consequent efficient second language learning. Those with unfavorable attitudes and/or high anxiety have ‘high filters’ and so the input of second language learning may be blocked or impeded (Baker & Prys Jones, 1998, p. 649).

As a result, Krashen’s Monitor Model needed an answer in form of a method or approach in teaching a second language which could put into practise the theory within those hypotheses. The Natural Approach was the answer that matched those theories.

### **3.2. The Natural Approach.**

The *Natural Approach*, first developed independently of the *Monitor Model* by Tracy Terrell, was the outcome of a collaborative work carried out by this author and Stephen Krashen where both concepts were blended together (Krashen, 1982, p.137). Therefore, the *Natural Approach* is consistent with the claims of the five hypotheses abovementioned. Similarly, the *Natural Approach* focuses on activities that further acquisition to the detriment of activities that foster learning; likewise, it lets the *Natural Order* follow its course, thus, little attention is paid to

errors “unless communication is seriously impaired” (Krashen, 1982, p. 138). In addition, students are exposed to a great amount of true *Comprehensible Input* (i+1) of their interest, thus, they keep motivated; Moreover, the *Natural Approach* attempts to reduce students’ anxiety levels by allowing them to decide when to participate or by accepting any kind of production (single words or codeswitching are accepted and rewarded). This fact together with the absence of error correction help students to build up self-confidence (Krashen, 1983, pp. 59-60; Krashen, 1982, pp. 138-139).

To conclude, the *Natural Approach* claims that “students will acquire second languages best when they are in an environment which provides a maximally low (weak) affective filter [which allows the input to reach the LAD], and a maximally high amount of comprehensible input” (Hammond, 1990, p. 65). However, studies as the *Comprehensible Output Hypothesis* seem to contradict the fact that *Comprehensible Input* by itself is enough to acquire a language. Those studies stand up for the importance of the output produced by the learner (Hummel, 2014, p. 80).

### **3.3. Comprehensible Output Hypothesis.**

In contrast to Krashen’s words: “speaking fluency cannot be taught directly. Rather, it ‘emerges’ over time, on its own. The best way, and perhaps the only way, to teach speaking [...], is simply to provide comprehensible input” (1982, p. 22), Merrill Swain proposed the Comprehensible Output Hypothesis (Shehadeh, 2012, p. 599; Hummel, 2014, p.80).

The Comprehensible Output Hypothesis defends the importance of production in SLA. According to Hummel (2014), “[t]his hypothesis suggests that having to communicate in the target language actually contributes to improvement” (p. 80). Swain had the opportunity to observe French immersion programs in Canada of English L1 children who barely had contact with the target language outside the school, and she could see that despite 7 years of schooling, the learners had a poor production especially in grammatical terms (p. 80). On account of this, Hummel outlines that “Swain argues that comprehensible input alone is not sufficient to ensure full L2 proficiency and suggests that what was missing from the immersion classrooms she studied were opportunities for comprehensible

output” (2014, p. 80). Swain (1985) theorises that “producing the target language may be the trigger that forces the learner to pay attention to the means of expression needed in order to successfully convey his or her own intended meaning” (as cited in Hummel, 2014, p. 80). Likewise, Hummel (2014) suggests that “learner output is given an essential role and is thought to enhance fluency and lead to greater automaticity” (p.81). By the same token, the author accounts for the benefits learners may obtain from producing Comprehensible Output:

Another benefit is that producing output can help the learner analyze grammatical aspects of the target language, as the learner attempts to structure his or her thoughts. Output also serves to draw attention to gaps in the learner’s L2: the challenge of having to put thoughts into concrete words and sentences helps the learner to realize where there is room for improvement in his or her L2 abilities. Another cited benefit of output is that it elicits relevant input. When learners produce output during the course of a conversation, their conversational partners provide them with input, and that input can be useful for the learner in formulating sentences and conveying their messages in more appropriate ways (Hummel, 2014, p. 81).

According to Shehadeh (2012), Swain’s *Comprehensible Output Hypothesis* was not an attempt to dismiss Krashen’s *Comprehensible Input Hypothesis*, rather, an attempt to complement it. Shehadeh explains that “Swain acknowledged the role of comprehensible input in SLA but argued that CO [*Comprehensible Output*] is also necessary because it aids SLA in many ways” (2012, p. 599). In plain words, “what immersion students needed was not just comprehensible input, but also opportunities for CO in order to be both fluent and accurate in the second language” (p. 598). Yet, latter studies focus the research on the production of the output looking at its intentionality to the detriment of its mere production. The *Communicative Approach* is an example of this.

### **3.4. Communicative Approach**

The *Communicative Approach*, also called *Communicative Language Teaching* (CLT) (Hummel, 2014, p. 115), is linked to Krashen’s *Affective Filter Hypothesis* in that CLT “makes use of contextualised real-life situations that necessitate communication. [Hence, s]tudents’ motivation to learn comes from their desire to communicate in authentic ways about meaningful topics” (Sánchez Reyes, 2011, p. 37). Therefore, the aim of CLT is to make students achieve communicative competence by “engaging them in the pragmatic, functional use



of language” (Sánchez Reyes, 2011, p. 37). Furthermore, according to Sánchez Reyes (2011) “it has become widely accepted that communicative competence should be the goal of language education, in contrast to previous views focusing on grammar” (p. 37).

Thereby, following Sánchez Reyes (2011), in this approach, students’ prominence increases as their performance is the goal. The teacher’s function remains as an observer who supervises the activities using scaffolding techniques to help students to practise the foreign language in their communicative activities (p. 38). Those communicative activities, as specified by Harmer (2001), have the following features: a communicative purpose; a focalisation on content vs form; not controlled use of the target language; no teacher’s intervention unless there is a failure in communication; and no simplification of the material, but use of authentic texts into the learning process (as cited in Sánchez Reyes, 2011, p. 38).

In addition, Sánchez Reyes revises Keith Johnson’s (1982) *principles of real communication* that serve as the basis for the design of real communicative activities. It involves six principles. The first principle is the *Information Gap*: one of the goals of communication is to get information that we do not have. Class activities should divide relevant information amongst the learners in order to make them communicate each other to get the missing information to complete their task. *Information Transfer* occurs when students transfer information from one code to another code (e.g. from written to oral). *Task Dependency* takes place when learners complete tasks with information obtained in previous tasks. By means of the *Jigsaw Principle* students have a unique piece of information which they have to put in common with the group to finish the task. *Correction for content*: implies that priority is given to fluency to the detriment of accuracy. Finally, according to *Optionality*, production is a free choice. Learners are free to choose what to say, when and how to express it (2011, pp. 38-39).

Overall, we may acknowledge the importance of both the Comprehensible Input and the Comprehensible Output Hypotheses to acquire a second language. Likewise, we have learnt that the purpose of the last should be communicative. Attempts, as the Natural Approach, to comprehend some of those theories have been made with some promising results. However, we will need to look at the

literature to try to find a method that could encompass all those theories with relative success.



## 4. STATE OF THE ART

### 4.1. Teaching Proficiency through Reading and Storytelling (TPRS)

There is little scholarly research in the field of teaching English as a second language through literature as the foremost foundation to teach the language. To my knowledge, its applicability is restricted to functioning as mere material (i. e. used as a set of words, sentences, and paragraphs coherently and cohesively written for other purposes, but full of grammatical and/or lexical components ready to be found). However, one of the few studies on the subject is Teaching Proficiency through Reading and Storytelling (TPRS).

TPRS, as we can see in Alley (2008), arose from two different popular approaches of the decades of the 70's and 80's respectively, Total Physical Response (TPR) and the Natural Approach (p. 15). TPR was proposed by James Asher (1969). This method states that listening comprehension is the cornerstone for the development of the rest of basic skills. In addition, the listening comprehension to be fulfilled needs to be accompanied by physical responses to commands like *stand up* or *sit down* (as cited in Alley, 2008, p. 15). TPRS, however, differs from TPR in that the former makes use of the latter. Following Alley (2008), it was in the 90's that Blaine Ray, a high school teacher from California, began to develop the foundation of this method. Firstly, he experienced with TPR with great results on the first weeks, however, he soon realised that TPR was not enough to get the students engaged in the learning process. Hence, Ray combined TPR with storytelling "as the basis for introducing new language structures in context" (p. 17).

Briefly, and following Beal (2011), a TPRS course consist of three phases. There is an introductory phase in which the teacher uses TPR to introduce the vocabulary and the basics of the story needed in this part (pp. 12-14). This phase can take several weeks. In Asher's (n.d.) words, no less than three weeks are needed to work the vocabulary using TPR. In the successive phases the teacher will continue to use TPR for new vocabulary and grammar regardless of the students' grade or the target language (as cited in Alley, 2008, p. 17).

The second phase has three parts: In the first part, the teacher develops the story while creating expectation by directing questions to the students or telling wrongly the storyline waiting for the students to correct him or her. Then, in the

second part, the students retell the story in groups. Finally, the teacher tells the story from a different point of view (e. g. from third to first person, changes in tense...).

In the third phase, the teacher will provide the students with a written version of the story. The students after reading it will have to demonstrate comprehension by answering some questions (Beal, 2011, pp. 15-17).

In short, since its creation four decades ago, TPRS has little by little added supporters to its cause. Alley (2011) expounds that its popularity lies in its abandonment of “textbooks in favor of simple, humorous stories illustrated with gestures and active movements” (p. 14). This method has broken with traditional methods and has signified a breath of fresh air which has been reported to generated “significant gains in language proficiency by [...] students, as well as renewed enthusiasm on their part for teaching” (p.14). Today, according to Alley (2011), TPRS is present in numerous websites and in an online professional journal; it has its own publishing house for TPRS material and leads various annual conferences, forums and workshops (p. 17). Yet, despite its excellent reception by the teaching community it seems to be little research on this approach in SLA. Therefore, TPRS seems to be a potential foundation for an innovative educational project, as the one to be developed in the following section of the present dissertation.

## **5. PROPOSAL OF EDUCATIONAL INTERVENTION**

### **5.1. Introduction**

This proposal of educational intervention has been designed to be developed on the first foreign language subject (English) in the first year of the second stage (3rd grade) of Compulsory Secondary Education (CSE) in the Autonomous Community of the Basque Country, Spain. The Education Department of the Basque Government, according to the Order of 10 March 2008, (p. 10249), establishes a minimum of 175 school days (35 weeks). Therefore, as we will not totally abandon the syllabus of the school, this proposal will consist of 35 sessions (one per week) of 55 min. each one along the course. This innovative proposal will deal with the reading of the book: *Adventures of Huckleberry Finn* as an initial project by which classics of American Literature will be introduced to the students in order to both help them to acquire the English language and provide them with a literary knowledge of American literature, culture and history.

### **5.2. Objectives**

According to the Decree 236/2015, (p.198) the general objectives of CSE and that will be worked in this proposal are the following:

- To understand oral, written and audio-visual speeches from regular communication at a level appropriate to the abilities and interests of the students and interpret them to respond effectively to different communicative situations.
- Expressing and interacting orally and in writing with a certain autonomy and attitude and cooperation in order to respond in an appropriate, coherent and correct manner, to usual communication needs.
- To reflect on the foreign language system and, with some autonomy, apply the knowledge of language and rules of language use to production and understanding to promote their proper, consistent and correct use, effectively using the transferable knowledge between languages.

- To enjoy simple written, oral and audio-visual literary texts mostly linked to the oral literary tradition in order to understand the cultural diversity of the world and human condition, enrich themselves linguistically and develop aesthetic sensibility.
- Knowing and interpreting multilingual and multicultural diversity with the help of basic sociolinguistic knowledge to develop a positive attitude towards linguistic diversity valued as a cultural richness considering the foreign language and the languages in as a means of communication and understanding between people from different backgrounds, different languages and cultures, and avoiding linguistic stereotypes that imply judgments of courage and prejudice of all kinds.
- To use, with progressive autonomy and critical spirit, the information technologies and communication to obtain information, communicate and cooperate in the foreign language.
- Reflecting on one's own learning processes to transfer knowledge and communication strategies acquired in other languages and subjects and to promote self-regulation.

In addition, the specific objectives of this proposal are the following:

- To encourage autonomy in the learning process.
- To introduce and enjoy the classics of American literature and acquire literary competence.
- To learn about American history and culture and comprehend the present American society.
- To progress in the use of ICT and familiarise students with *Padlet* and *Inklewriter* tools.
- To work and improve the 4 basic skills (reading, listening, writing and speaking).

### **5.3. Competences**

According to the Decree, 236/2015 (pp. 66-68) the basic *Cross-Cutting Competences* that students will acquire through Compulsory Second Education are the following:

- *Competence in verbal, non-verbal and digital communication:* to use verbal, non-verbal and digital communication in a complementary way to communicate effectively and appropriately in personal, social and academic situations.
- *Competence in learning to learn and think:* to have at one's disposal study and work habits, learning strategies and rigorous thinking, mobilizing and transferring what has been learned to other contexts and situations, in order to be able to autonomously organize one's own learning.
- *Competence in living together:* to participate with criteria of reciprocity in the different interpersonal, group and community situations, recognizing in the other the same rights and duties that are recognized for oneself, to contribute to both the personal and common good.
- *Competence in initiative and entrepreneurship:* to show initiative by managing the entrepreneurial process with resolution and efficiency in the different personal, social, academic and work contexts and situations, in order to transform ideas into actions.
- *Competence in learning to be:* to reflect on one's own feelings, thoughts and actions that are produced in the different areas and situations of life, reinforcing them or adjusting them, according to their assessment, in order to be oriented, through continuous improvement, towards the self-realization of the person in all his dimensions.

In this proposal, additionally, students will acquire the following basic *Disciplinary Competences*:

- *Competence in linguistic and literary communication:* to use oral and written texts in English to communicate in an appropriate, effective and respectful way with linguistic diversity, in situations typical of different areas of life. Likewise, to develop a literary education that helps to know oneself and the world around one better. (p. 69)
- *Social and civic competence:* to know and understand oneself, the group of which one is a member and the world in which one lives, through the acquisition, critical interpretation and use of the knowledge



of the social sciences; as well as the use of methodologies and procedures proper to them, to act autonomously from the responsibility as a citizen in habitual life situations; with the aim of collaborating to the development of a fully democratic, supportive, inclusive and diverse society. (p. 71)

#### **5.4. Contents**

Following the Decree 236/2015, (pp. 198-199), the declarative, procedural and attitudinal contents corresponding to CSE are grouped into thematic blocks. Those directly related to this proposal are the following:

Block 1. Contents related to basic transversal competences common to all subjects.

- Identification, collection and retrieval of information
- Understanding (comparing, sequencing and synthesising), memorising and expressing (describing, summarising...) the information.
- Execution of what has been planned and, if necessary, adjustment.
- Development of interpersonal relations and communication.
- Collaboration and cooperation in group learning tasks
- Self-regulation of verbal, non-verbal and digital communication.

Block 2. Oral communication: speaking, listening and talking.

- Production of sentences with the learned vocabulary.
- Communicative exchange by asking questions and answers about the chapter to be worked on.
- Communicative exchanges in the classroom: Discussion
- Presentation of chapters
- Film Viewing
- Listening to an audiobook

Block 3. Written communication: reading and writing

- Reading and understanding a text
- Sequencing and ordering of the events in the chapter.

- Interiorization of writing strategies
- Description of what the characters do or experience in the chapter
- Comprehensive reading of a word list related to the chapter
- Making a list of words related to the chapter
- Elaboration of a written task: Blog.

#### Block 4. Literary education.

- Reading a classic of American literature.
- Watching and understanding film versions of a literary work
- Listen to the narration of a classic of American literature.

#### Block 5. Reflection on language and its uses.

- Use and interiorization of learned vocabulary related to reading
- Use and interiorization of the syntactic-discursive structures to ask and answer questions and narrate past events
- Use of the learned language to describe situations and people

#### Block 6. Social dimension of language.

- Developing values and a sense of justice: reflecting on slavery
- Developing values and a sense of belonging to a community: friendship
- Reflection and comparison of the different types of opinions.
- Use of language to express preferences in the work group.

### 5.5. Methodology

The methodological objective of this innovative project is to try to comprise all together the benefits found in the *Natural Approach*, the *Comprehensible Output*, and the *Communicative Approach*. In that way, this proposal has found TPRS as the basis to develop its own method. However, this project rejects the use of TPR as the way to teach vocabulary to the learners, rather, it trusts the *Comprehensible Input* theory to let students learn vocabulary naturally. They will have just a little help and guidance. i.e. the teacher will ask beforehand to read at home the chapters and encourage students to post those words, together with a picture, that they had to look up in the dictionary on the *Padlet* website

(Wallwisher, Inc, 2008) which works as a virtual clipboard in which students can post texts and multimedia content such as pictures and videos. During the reading session the teacher will project those pictures on the digital board. The teacher will add some extra vocabulary that they may find appropriated and that have not been posted by the students.

Moreover, this proposal will follow the *Comprehensible Input* as the input will be extracted from reading passages from the novel (Twain, 2018) and from a native person whose voice is present in the audiobook (Greatest AudioBooks, 2013). The teacher's job will, then, be to scaffold this 'raw' input to that  $i+1$  from Krashen theory. For that, some dialogues in which Jim, a slave character, and other characters participate and that are written in "the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary 'Pike County' dialect; and four modified varieties of this last" (Twain, 2018, p. EXPLANATORY) will be translated into modern English and handed out in class (see Figure 1).

Figure 1. *Explanatory vocabulary list* (adapted from Chadwick, n.d.).

Chapter 15	
<b>"chile"; "chile lemme feel o' you"</b>	This colloquial and regional term is southern; the term was used with affection by both Whites and Blacks at the time. Jim is so concerned that he needs to touch Huck to be certain that the child has suffered no harm.
<b>boss</b>	Although this term has many meanings, the term as it is used in this novel is unique to the American South during the 1800s. Slaves often referred to slave owners as <i>boss</i> .
<b>"...looked at me steadily without ever smiling"</b>	Mark Twain relies on the silent conversation throughout the novel. Here, Jim conveys to Huck the seriousness and importance of the moment without saying a single word. What is keenly important to understand about this scene, especially, is that slaves were never allowed to make direct eye contact with owners. This rule illustrated the slave's deference to the owner and family, including children. So, for Jim to look directly at Huck and continue to chastise him is significant.
<b>trash</b>	Also known as poor white trash. "Dat truck dah is trash; en trash is what people is dat puts dirt on de head er Dey fren's en makes 'em ashamed." Regional colloquialism, dating from mid-17th century, used quietly by slaves and adopted by Whites later, this term is decidedly a slur aimed at indigent or poor Whites. Slaves used the term to disparage abusive slave owners; Whites used the term as a class distinction. That Jim uses this well-known term to Huck continues to establish his voice and further reveal his character, as well as his sense of ethics. As our students today value and quantify the term friendship, so Jim does here and teaches Huck a life lesson.
<b>"...to go and humble myself to a nigger"</b>	The most important word in Huck's deliberation deduction is <i>humble</i> . The term means to make oneself meek, accepting of responsibility of an action. Huck has played what he thought was a joke; however, Jim infers and feels the "joke" to be a betrayal of friendship—a bond. That Huck Finn decides that he must go back to Jim and face him meekly, seeking his approval and forgiveness, is a pivotal moment. For this act alone, Huck, if ever found out, could suffer severe punishment, and possible incarceration.

Likewise, following Swain's *Comprehensible Output* theory, the students will have to speak in the debates and presentations, and write in the blog. This production in the case of speaking will be totally free following the Natural and

Communicative Approach guidelines. Additionally, no mistakes will be corrected beyond those in which communication is compromised, and any form of participation will be encouraged (isolated words, resorting to L1...).

By the same token, the purpose of production will follow *Communicative Approach* studies since the goal of this project is to get students engaged in the use of the language from a pragmatic and functional point of view. In other words, the goal of production is to have a communicative purpose. In that way, some of the principles of real communication activities will be present as, for instance, the *Information Transfer* (students transfer information from the written code to the oral code).

The storytelling aspect of this proposal, i.e., to discover some of the adventures of the characters each week, helps students to be motivated with the reading, thus, it helps them to have a low affective filter that allows the input to reach the Language Acquisition System.

## 5.6. Activities

The course will be divided into 4 stages. The first stage (see Table 1) will take 10 sessions (from 1 to 10); the second stage (see Table 2) will take 10 sessions (from 11 to 20); the third stage (see Table 3) will take 10 sessions (from 21 to 30); and the final stage (see Table 4) will take 5 sessions (from 31 to 35). The class will be split into 7 groups of 3 or 4 students. As the Order of 27 April 2016 (p. 11) establishes the teacher-pupil ratio between 17 and 30 students, occasionally, some of the groups will consist of 2 or 5 members to complete 7 groups. The sessions will take place the last day of the week (usually, on Fridays). Each week the students will read 2 chapters from the book *Adventures of Huckleberry Finn* (Twain, 2018). At the same time, they will listen to *Adventures of Huckleberry Finn's* audiobook from a YouTube link (Greatest AudioBooks, 2013). Then, after finishing each chapter there will be a class-discussion about what has happened to the characters in the chapter.

Table 1. Sessions and activities of the 1<sup>st</sup> stage

1 <sup>st</sup> stage
Session 1

Activity	Material	Timing
Reading and listening: Chapter 01	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	11'
Discussion (Chapter 01)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 02	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	16'
Discussion (Chapter 02)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Writing on the Blog	<ul style="list-style-type: none"> <li>Students' laptops</li> </ul>	12'
<b>Session 2</b>		
Activity	Material	Timing
Reading and listening: Chapter 03	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	11'
Discussion (Chapter 03)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 04	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	10'
Discussion (Chapter 04)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Writing on the Blog	<ul style="list-style-type: none"> <li>Students' laptops</li> </ul>	18'
<b>Session 3</b>		
Activity	Material	Timing
Reading and listening: Chapter 05	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	11'
Discussion (Chapter 05)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 06	<ul style="list-style-type: none"> <li>Digital Board</li> </ul>	18'

	<ul style="list-style-type: none"> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 06)	• Notebook and a pen	8'
Writing on the Blog	• Students' laptops	10'
<b>Session 4</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 07	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	16'
Discussion (Chapter 07)	• Notebook and a pen	4'
Reading and listening: Chapter 08	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	28'
Discussion (Chapter 08)	• Notebook and a pen	7'
<b>Session 5</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 09	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	10'
Discussion (Chapter 09)	• Notebook and a pen	8'
Reading and listening: Chapter 10	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	9'
Discussion (Chapter 10)	• Notebook and a pen	8'
Writing on the Blog	• Students' laptops	20'
<b>Session 6</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 11	• Digital Board	18'

	<ul style="list-style-type: none"> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 11)	• Notebook and a pen	9'
Reading and listening: Chapter 12	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	18'
Discussion (Chapter 12)	• Notebook and a pen	10'
<b>Session 7</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 13	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	13'
Discussion (Chapter 13)	• Notebook and a pen	8'
Reading and listening: Chapter 14	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	11'
Discussion (Chapter 14)	• Notebook and a pen	8'
Writing on the Blog	• Students' laptops	15'
<b>Session 8</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Presentation group 1	• Digital Board	15'
Presentation group 2	• Digital Board	15'
Presentation group 3	• Digital Board	15'
Time for preparation and comments		10'
<b>Session 9</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Presentation group 4	• Digital Board	15'
Presentation group 5	• Digital Board	15'
Presentation group 6	• Digital Board	15'
Time for preparation and comments		10'
<b>Session 10</b>		

Activity	Material	Timing
Presentation group 7	<ul style="list-style-type: none"> <li>Digital Board</li> </ul>	15'
Time for preparation and comments		2'
Watch the first part of the film 1	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 1: <i>Huckleberry Finn</i> (Lee Thompson, 1974).</li> <li>Notebook and a pen</li> </ul>	38'

The timing will be determined by the duration of the chapters. As some chapters are longer than others, some sessions will have a shorter class-discussion while in other sessions there will be some remaining time which will be devoted to a blog activity: sessions 5 and 6 from the 1<sup>st</sup> stage (see Table 1). The blog activity will consist in writing individually (in class and at home) a blog on the *Inklewriter* website (Inkle, 2011) explaining the adventures that *Huck* and *Jim* live. This platform allows students to easily write a blog guiding them during the process to take the necessary steps.

Table 2. Sessions and activities of the 2<sup>nd</sup> stage

2 <sup>nd</sup> stage		
Session 11		
Activity	Material	Timing
Reading and listening: Chapter 15	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	15'
Discussion (Chapter 15)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	9'
Reading and listening: Chapter 16	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	21'
Discussion (Chapter 16)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	10'
Session 12		
Activity	Material	Timing
Reading and listening: Chapter 17	<ul style="list-style-type: none"> <li>Digital Board</li> </ul>	21'



	<ul style="list-style-type: none"> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 17)	• Notebook and a pen	2'
Reading and listening: Chapter 18	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	29'
Discussion (Chapter 18)	• Notebook and a pen	3'
<b>Session 13</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 19	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	22'
Discussion (Chapter 19)	• Notebook and a pen	5'
Reading and listening: Chapter 20	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	23'
Discussion (Chapter 20)	• Notebook and a pen	5'
<b>Session 14</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 21	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	23'
Discussion (Chapter 21)	• Notebook and a pen	10'
Reading and listening: Chapter 22	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	14'
Discussion (Chapter 22)	• Notebook and a pen	8'

Session 15		
Activity	Material	Timing
Reading and listening: Chapter 23	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	16'
Discussion (Chapter 23)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 24	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	16'
Discussion (Chapter 24)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Writing on the Blog	<ul style="list-style-type: none"> <li>Students' laptops</li> </ul>	7'
Session 16		
Activity	Material	Timing
Reading and listening: Chapter 25	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	18'
Discussion (Chapter 25)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	9'
Reading and listening: Chapter 26	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	18'
Discussion (Chapter 26)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	10'
Session 17		
Activity	Material	Timing
Reading and listening: Chapter 27	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	17'
Discussion (Chapter 27)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	7'
Reading and listening: Chapter 28	<ul style="list-style-type: none"> <li>Digital Board</li> </ul>	23'

	<ul style="list-style-type: none"> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 28)	• Notebook and a pen	8'
<b>Session 18</b>		
Activity	Material	Timing
Presentation group 1	• Digital Board	15'
Presentation group 2	• Digital Board	15'
Presentation group 3	• Digital Board	15'
Time for preparation and comments		10'
<b>Session 19</b>		
Activity	Material	Timing
Presentation group 4	• Digital Board	15'
Presentation group 5	• Digital Board	15'
Presentation group 6	• Digital Board	15'
Time for preparation and comments		10'
<b>Session 20</b>		
Activity	Material	Timing
Presentation group 7	• Digital Board	15'
Time for preparation and comments		2'
Watch the second part of the film 1	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Film 1: <i>Huckleberry Finn</i> (Lee Thompson, 1974).</li> <li>• Notebook and a pen</li> </ul>	38'

Stages 1, 2 and 3 will work 14 chapters (7 sessions) each one. At the end of each of those stages, there will be a class presentation about those chapters in particular. Each group will present 2 chapters, retelling what happened to each character in the story (15' per group). The class presentation will be carried out in 3 sessions: sessions 8, 9 and 10 from the 1<sup>st</sup> stage (see Table 1); sessions 18, 19 and 20 from the 2<sup>nd</sup> stage (see Table 2); and sessions 28, 29 and 30 from the 3<sup>rd</sup> stage (see Table 3). In the remaining time of the last session of each stage (sessions 10, 20 and 30, see Tables 1, 2 and 3, respectively) the film 1: *Huckleberry Finn* (Lee Thompson, 1974) will be projected (it will be divided within those three sessions more or less accordingly to what they have already read). At home, students will have to write in the blog about the similarities and

dissimilarities they have noticed between the book and the film (e.g. what they have missed from the book and what is different from the book).

Table 3. Sessions and activities of the 3<sup>rd</sup> stage

3 <sup>rd</sup> stage		
Session 21		
Activity	Material	Timing
Reading and listening: Chapter 29	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	23'
Discussion (Chapter 29)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 30	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	8'
Discussion (Chapter 30)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	8'
Writing on the Blog	<ul style="list-style-type: none"> <li>Students' laptops</li> </ul>	8'
Session 22		
Activity	Material	Timing
Reading and listening: Chapter 31	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	23'
Discussion (Chapter 31)	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	9'
Reading and listening: Chapter 32	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	15'
Discussion (Chapter 32)		8'
Session 23		
Activity	Material	Timing
Reading and listening: Chapter 33	<ul style="list-style-type: none"> <li>Digital Board</li> </ul>	17'

	<ul style="list-style-type: none"> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 33)	• Notebook and a pen	8'
Reading and listening: Chapter 34	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	14'
Discussion (Chapter 34)	• Notebook and a pen	8'
Writing on the Blog	• Students' laptops	8'
<b>Session 24</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 35	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	18'
Discussion (Chapter 35)	• Notebook and a pen	8'
Reading and listening: Chapter 36	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	14'
Discussion (Chapter 36)	• Notebook and a pen	8'
Writing on the Blog	• Students' laptops	7'
<b>Session 25</b>		
<b>Activity</b>	<b>Material</b>	<b>Timing</b>
Reading and listening: Chapter 37	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	17'
Discussion (Chapter 37)	• Notebook and a pen	7'
Reading and listening: Chapter 38	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> </ul>	17'

	<ul style="list-style-type: none"> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	
Discussion (Chapter 38)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	7'
Writing on the Blog	<ul style="list-style-type: none"> <li>• Students' laptops</li> </ul>	7'
<b>Session 26</b>		
Activity	Material	Timing
Reading and listening: Chapter 39	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	14'
Discussion (Chapter 39)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	8'
Reading and listening: Chapter 40	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	14'
Discussion (Chapter 40)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	8'
Writing on the Blog	<ul style="list-style-type: none"> <li>• Students' laptops</li> </ul>	11'
<b>Session 27</b>		
Activity	Material	Timing
Reading and listening: Chapter 41	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	17'
Discussion (Chapter 41)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	5'
Reading and listening: Chapter 42	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	19'
Discussion (Chapter 42)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	5'
Reading and listening: Chapter 43	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Audiobook <i>Adventures of Huckleberry Finn</i> (Greatest AudioBooks, 2013).</li> <li>• Book <i>Adventures of Huckleberry Finn</i> (Twain, 2018)</li> </ul>	5'
Discussion (Chapter 43)	<ul style="list-style-type: none"> <li>• Notebook and a pen</li> </ul>	4'

Session 28		
Activity	Material	Timing
Presentation group 1	• Digital Board	15'
Presentation group 2	• Digital Board	15'
Presentation group 3	• Digital Board	15'
Time for preparation and comments		10'
Session 29		
Activity	Material	Timing
Presentation group 4	• Digital Board	15'
Presentation group 5	• Digital Board	15'
Presentation group 6	• Digital Board	15'
Time for preparation and comments		10'
Session 30		
Activity	Material	Timing
Presentation group 7	• Digital Board	15'
Time for preparation and comments		1'
Watch the last part of the film 1	<ul style="list-style-type: none"> <li>• Digital Board</li> <li>• Film 1: <i>Huckleberry Finn</i> (Lee Thompson, 1974).</li> <li>• Notebook and a pen</li> </ul>	39'

In the final stage (see Table 4), once all chapters of the book are already read and all presentations are finished, students will first watch a second film: *The Adventures of Huckleberry Finn* (Curtiz, 1960). It will be split into sessions 31, 32 and 33 (see Table 4). After each part of the film, students will discuss the similarities and dissimilarities they have noticed between the book and this second film (e.g. what they have missed from the book and what is different from the book). Likewise, they will comment which film best portrays the book. Then, at home they will continue writing the blog about the film and the book and their differences. In the two last sessions (34 and 35) a third film: *The Adventures of Huck Finn* (Sommers, 1993) will be projected. There will be a short debate at the end of the last session (see Table 4) in which students will quickly comment about the scenes they have missed from the book and the new ones. Finally, they will finish the blog about the films and the book at home. They should refer to their similarities, dissimilarities and include a personal reflection about which one of the films best portrays the book.

Table 4. Sessions and activities of the final stage

Final stage		
Session 31		
Activity	Material	Timing
Watch the first part of the film 2	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 2: <i>The Adventures of Huckleberry Finn</i> (Curtiz, 1960)</li> <li>Notebook and a pen</li> </ul>	40'
Discussion about the film	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	15'
Session 32		
Activity	Material	Timing
Watch the second part of the film 2	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 2: <i>The Adventures of Huckleberry Finn</i> (Curtiz, 1960)</li> <li>Notebook and a pen</li> </ul>	40'
Discussion about the film	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	15'
Session 33		
Activity	Material	Timing
Watch the last part of the film 2	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 2: <i>The Adventures of Huckleberry Finn</i> (Curtiz, 1960)</li> <li>Notebook and a pen</li> </ul>	35'
Discussion about the film	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	20'
Session 34		
Activity	Material	Timing
Watch the first half of the film 3	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 3: <i>The Adventures of Huck Finn</i> (Sommers, 1993)</li> <li>Notebook and a pen</li> </ul>	55'
Session 35		
Activity	Material	Timing
Watch the last part of the film 3	<ul style="list-style-type: none"> <li>Digital Board</li> <li>Film 3: <i>The Adventures of Huck Finn</i> (Sommers, 1993)</li> <li>Notebook and a pen</li> </ul>	46'
Discussion about the film	<ul style="list-style-type: none"> <li>Notebook and a pen</li> </ul>	9'



## 5.7. Assessment

Despite occupying 25% of the whole course, this proposal of educational intervention is meant to be a tool of non-evaluative improvement of the language skills of the learners. However, as this proposal is not part of, but complementary to the syllabus, the weight of the mark of this project will be 15% of the final mark. As one of the objectives of this project is to prompt students' motivation, the assessment criteria for this project will closely look at students' participation. Thereby, grammatical aspects of the language will be mostly overlooked. The assessment criteria for the whole project will consider 4 activities or tasks (see Table 5). The assessment criteria will give more weight to those activities in which language production requires more effort or play a fundamental role.

Table 5. *Assessment criteria of the project*

ASSESSMENT CRITERIA	
Project: Adventures of Huckleberry Finn	
15% of the final mark	
Activity	Weight
Discussion	30%
Padlet	15%
Blog	30%
Presentation	25%

The first activity to be evaluated is the discussion that will take place in each session. For this, students will be weekly evaluated according to the *Discussion Assessment Rubric* (see Table 6). There will be one rubric for each of the 35 sessions.

Table 6. *Discussion assessment rubric. Session 1*

ASSESSMENT RUBRIC					
Discussion					
Session 1. Chapters 1 and 2					
List of names	Inadequate	Fair	Good	Excellent	Total
	0-2 Marks	3-5 Marks	6-8 Marks	9-10 Marks	
Student's name	<ul style="list-style-type: none"> <li>•The student barely participates</li> <li>•The student shows little</li> </ul>	<ul style="list-style-type: none"> <li>•The student participates sometimes</li> <li>•The student shows an understanding</li> </ul>	<ul style="list-style-type: none"> <li>•The student participates regularly</li> <li>•The student shows an understanding</li> </ul>	<ul style="list-style-type: none"> <li>•The student participates actively</li> <li>•The student shows a full</li> </ul>	

	understanding of the chapter	of some of the basic elements of the chapter	of the main elements of the chapter	understanding of the chapter	
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Each week, the teacher will fill the *Discussion (final mark) assessment rubric* with each session's mark (see Table 7).

Table 7. *Discussion (final mark) assessment rubric*

ASSESSMENT RUBRIC								
DISCUSSION final mark								
List of names	S1	S2	S3	[...]	S41	S42	S43	Total
Student's name								

With regards to the Padlet assignment, students will be evaluated following the *Padlet assessment rubric* (see Table 8).

Table 8. *Padlet assessment rubric*

ASSESSMENT RUBRIC					
PADLET					
List of names	Inadequate 0-1 Marks	Fair 2-3 Marks	Good 4-5 Marks	Excellent 6-7 Marks	Total
Student's name	•The student barely contributes	•The student contributes sometimes	•The student contributes regularly	•The student contributes actively	

Concerning the Blog task, the teacher will make use of the *Blog assessment rubric* (see Table 9) to evaluate students' involvement in the task.

Table 9. *Blog assessment rubric*

ASSESSMENT RUBRIC					
BLOG					
List of names	Inadequate 0-2 Marks	Fair 3-5 Marks	Good 6-8 Marks	Excellent 9-10 Marks	Total
Student's name	<ul style="list-style-type: none"> <li>•Few chapters are included</li> <li>•There are too many facts missing from the story</li> <li>•Not all films have been</li> </ul>	<ul style="list-style-type: none"> <li>•Most of the chapters are included</li> <li>•There are some significant facts missing from the story</li> </ul>	<ul style="list-style-type: none"> <li>•Few chapters are missing</li> <li>•There are few facts missing from the story</li> <li>•The three films have been</li> </ul>	<ul style="list-style-type: none"> <li>•All chapters are included</li> <li>•Main facts from the story have been included</li> <li>•The three films have</li> </ul>	

	compared and several basic differences have not been pointed out	•Not all films have been compared or some basic differences have not been pointed out	compared and the main differences haven been pointed out	been compared and almost all differences haven been pointed out	
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As for the oral presentation, it will be a group assessment: all members of the group will obtain the same mark. The rubric (see Table 10) focuses on the communicative aspects of the presentation, putting aside issues such as the pronunciation or the grammaticality of the speech.

Table 10. *Oral presentation assessment rubric*

ASSESSMENT RUBRIC					
PRESENTATION Stage 1					
List of groups	Inadequate	Fair	Good	Excellent	Total
	0-2 Marks	3-5 Marks	6-8 Marks	9-10 Marks	
Group 1	<ul style="list-style-type: none"> <li>•The group has not stuck to the time and there has been an imbalance of participation</li> <li>•There are too many facts missing from the chapters</li> <li>•The presentation is performed poorly</li> </ul>	<ul style="list-style-type: none"> <li>•The group has barely stuck to the time or there has been an imbalance of participation</li> <li>•There are some significant facts missing from the chapters</li> <li>•The presentation is performed with major mistakes</li> </ul>	<ul style="list-style-type: none"> <li>•The group has mostly stuck to the time and students have participated more or less equally</li> <li>•There are few facts missing from the chapters</li> <li>•The presentation is performed with minor mistakes</li> </ul>	<ul style="list-style-type: none"> <li>•The group has stuck to the time and students have participated equally</li> <li>•Main facts from the chapters have been included</li> <li>•The presentation is performed outstandingly</li> </ul>	

Finally, the teacher will fill the *Presentation (final mark) assessment rubric* (see Table 11) with the scores of the groups in the different stages.

Table 11. *Presentation (final mark) assessment rubric*

<b>ASSESSMENT RUBRIC</b>				
<b>Presentation (final mark)</b>				
	<b>Stage 1</b>	<b>Stage 2</b>	<b>Stage 3</b>	<b>Total</b>
<b>Group 1</b>				
<b>Group 2</b>				
<b>Group 3</b>				
<b>Group 4</b>				
<b>Group 5</b>				
<b>Group 6</b>				
<b>Group 7</b>				



## 6. DISCUSSION

In this section, some of the benefits and limitations that the application of this project might entail will be accounted for.

On the one hand, this proposal of educational intervention seems to be beneficial to CSE students as it is intended to foster an improvement in their foreign language skills (Krashen, 2013, p. 1; Hammond, 1990, p. 65). Moreover, looking at the linguistic theory, the fact that students are exposed to *Comprehensible Input* (Krashen, 2013, p. 3; Krashen, 1982, p. 15; ) and encouraged to produce language purposely (Hummel, 2014, p. 80) may result in the *acquisition* of English as a foreign language with all the benefits that have been discussed in the theoretical framework about the *acquisition-learning* dichotomy (Krashen, 2013, p. 1). Similarly, it is unquestionable that succeeding in teaching English while providing your students with a literary competence and knowledge of American culture and history would be a sizeable attainment for teachers and students.

On the other hand, it is understandable that some scholars might describe this proposal as a bit too ambitious since its primary difficulty resides in merging it with the syllabus. With the natural challenge that implies to stick to the syllabus any course in general, it is reasonable to cast doubts on a project that takes one fourth of the time designed for the syllabus. In addition, the use of non-adapted literature may signify extra effort for the teacher to convert that 'raw' input into *Comprehensible Input* (i+1) (Krashen, 2013, p. 3). especially in a work like *Adventures of Huckleberry Finn* which is full of dated expressions and vocabulary, and dialects hard to understand for non-advanced learners (Twain, 2018, p. EXPLANATORY; Chadwick, n.d., para. 1). Furthermore, we might find an extra difficulty in finding resources such as audiobooks with a human voice instead of an artificial voice generated by a given software.



## 7. CONCLUSION

This proposal presents a method for implementing English Literature in the ESL classroom as a basis for creating a learning environment where meaningful communication can take place. The project accomplishes two important goals:

On the one hand, students will become familiar with an essential work of American literature: *Adventures of Huckleberry Finn*, which touches on important and relevant cultural and historical topics, such as slavery or religious hypocrisy in the late XIX century in America. Students will be presented with these topics and encouraged to discuss and consider their importance both in the story and in American history, thus, developing their critical thinking and debating skills, as well as improving their social and civic competence. In addition, the implementation of discussions, blog writing and presentations will allow students to express themselves and share ideas.

On the other hand, those same tasks will help students develop their language skills in a real communicative environment, where they will be encouraged, through scaffolding, to produce several forms of *Comprehensible Output*, according to their level. In this manner, students will be able to develop their communicative competence through real communication.

Moreover, the use of real input and the introduction of the element of storytelling may have positive effects when it comes to motivation, as opposed to traditional methods. To continue, the introduction of ICTs, such as *Padlet* or the use of *Inklewriter* will exploit technological resources in order to both facilitate the acquisition of language skills and allow students to develop digital competence. As a result, the project takes advantage of a noteworthy literary work with interesting topics in order to teach students skills which go beyond linguistic competence, and are applicable to different areas beyond ESL.

To conclude, as the innovative property of the project implies, this proposal will be carried out with the purpose of reviewing possible mistakes to learn from them. In other words, after finishing the course, the data obtained will be analysed to check if the project has been feasible or whether some aspects should be modified to improve the project in coming years, or, on the contrary, we should completely dismiss the whole project because the data indicates so. Nevertheless, if the outcome of the project reflects some success in the



improvement of students' skills, this proposal will be just the pioneer in its field to be implemented. However, before anything else, as a further research, it will be interesting to carry out a larger longitudinal study in this regard to collect the necessary data to determine its viability. After all, the results may bring, for instance, the necessity to adapt the literary works to the students' proficiency level in English and to reduce the expectations on the students' capacity of adaptation.

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